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Producing Color Schemes Automatically

A book on Decoration based
on the Dutch Boy Color Chart
with Automatic Color-Scheme
Selector.

by

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The Dutch Boy Color Chart

With Automatic Color-Scheme Selector

THOSE of us who have to do with decoration have all doubtless felt the need at one time or another of a simple, practical, accurate device for arriving at harmonious combinations of colors. Such a device is now at hand. It is the Dutch Boy Color Chart with its automatic color-scheme selector which you will find in the back of this book.

The Dutch Boy Color Chart with its ingenious selector makes it possible for anyone easily and quickly to produce correct color combinations. It literally puts hundreds of harmonies at the very finger tips not only of the skilled decorator and the trained colorist but of those as well who possess no knowledge of the principles of color harmony.

Having the chart and the selector at your disposal is like having recourse to a volume or a file containing hundreds of harmonious color schemes. The combinations, however, are more easily accessible than they would be in a book or a file. You do not have to leaf over a large number of pages or cards, or hunt thru a long index to find the color scheme which suits your needs. Simply laying the selector on the chart in the proper way instantly and automatically reveals the harmonious combination you are seeking and merely by changing the position of the selector several other combinations to choose from are obtained. Not only do the color schemes show up automatically, but each one is absolutely correct. The selector makes no mistakes.

Color schemes for both exterior and interior decoration can be secured. By following the instructions given in Lesson No. 1, you can produce combinations consisting of only two colors or as many as twelve. In working out an interior problem it is therefore possible, as explained in Lesson No. 2, to cover all the color elements of a room—the correct tint for the walls, the ceiling, the woodwork, the floor covering, the draperies, the upholstery and the other furnishings.

It will be noted that as well as containing complete instructions for producing color schemes automatically this book deals with such related subjects as the selection of wall, woodwork and ceiling

colors, picking the right exterior color scheme, doing over old furniture, etc. Attention is directed particularly to the chapter relative to the decorative possibilities of paint, wherein is described the new method of securing figured effects without stencils.

In presenting the Dutch Boy Color Chart with its automatic color-scheme selector, we do so in the belief that it represents a welcome and worthwhile contribution to the subject of better decoration. It is our hope that home-owners, painters and decorators, sellers of decorative materials, and others concerned with decoration will find the chart with its selector a simple device for solving color problems and a ready means whereby new, interesting and tasteful color schemes may be worked out. We feel confident that painters and decorators especially will recognize in it a handy tool for daily use in advising on color and will see particularly the possibilities it holds for broadening the scope of their work with color.

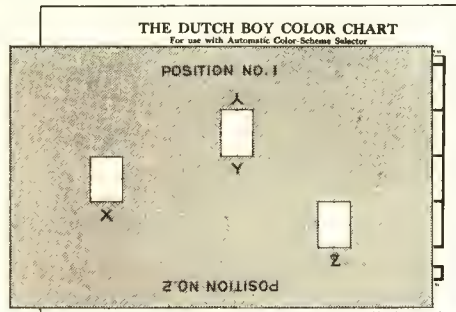
Lesson No. 1

Using Selector on Chart

COLOR schemes are produced automatically by using the selector on the Dutch Boy Color Chart in the following ways:

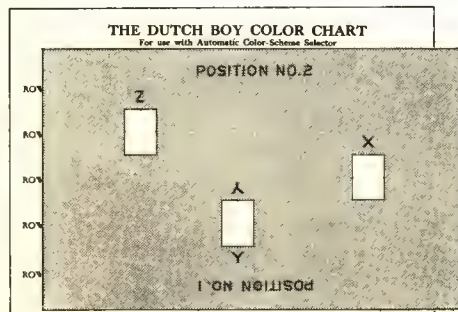
First Method

Position No. 1: Simply lay the selector on the chart as illustrated below so that "Position No. 1" is at top and a color shows thru each of the three openings. You now have a harmonious combination of three colors.



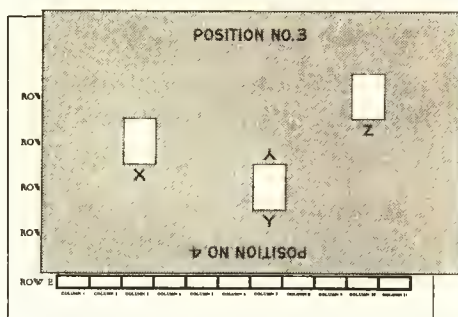
To produce other combinations with the selector in Position No. 1, simply slide it to the right or left from one color to another, or move it up or down one color, and then to the right or left from one color to another.

Position No. 2: Turn the selector around so that "Position No. 2" is at top as shown below and lay it on the chart as before so that a color shows thru each opening. You now have an additional three-color combination.



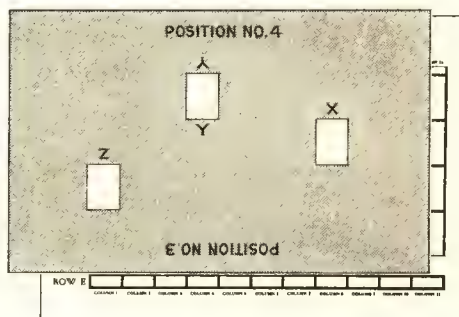
Other combinations may be obtained with the selector in Position No. 2 simply by sliding it to the right or left from one color to another, or by moving it up or down one color, and then to the right or left from one color to another, as was done with the selector in Position No. 1.

Position No. 3: Turn the selector over so that "Position No. 3" is at top and lay it on the chart as before. As illustrated below, you have still another three-color combination.



In Position No. 3 also, additional combinations may be had by shifting the selector from one color to another as was done with the selector in Position No. 1 and Position No. 2.

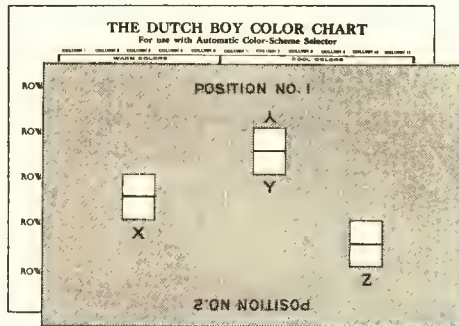
Position No. 4: Turn the selector around so that "Position No. 4" is at top as shown below and lay it on the chart again so that one color shows thru each opening. Once more you have a three-color combination.



Here again other combinations may be secured by sliding the selector from one color to another in the prescribed way.

Second Method

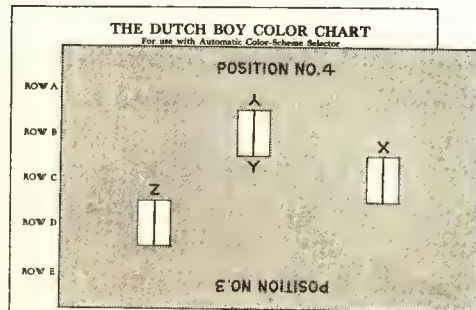
Lay the selector on the chart, in Position No. 1, 2, 3 or 4, so that a three-color combination appears. Then slide the selector *half* a color either up or down so that it is placed as shown below. Sliding the selector one way gives a six-color combination. Sliding it the other way gives a five-color combination as half of one opening goes off the chart. It will be noted that both combinations include the original three colors.



All of the three-color combinations produced with the First Method of using the selector may be increased to five-color and six-color combinations in this way.

Third Method

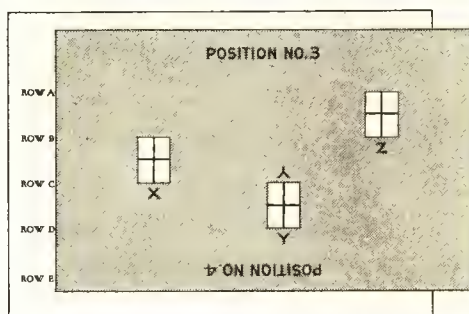
Again lay the selector on the chart in Position No. 1, 2, 3 or 4 so that a three-color combination shows up. Now slide the selector either *half* a color to the right or to the left so that it is placed as shown below. Sliding the selector one way gives a six-color combination. Sliding it the other way gives another six-color combination or, in cases where half an opening goes off the chart, a five-color combination. Both combinations include the three original colors and are different from any combinations produced with the Second Method of using the selector.



Every one of the three-color combinations, secured by using the selector according to the First Method, may also be built up in this way to five-color and six-color combinations.

Fourth Method

Starting again with only one color showing thru each opening, slide the selector *half* a color either up or down and then either to the right or left so that the corners of four adjacent colors appear in one or more of the openings as illustrated below. Sliding the selector up and then to the right gives one combination, sliding it up and then to the left gives another, sliding it down and then to the right gives still another and sliding it down and then to the left gives a fourth combination. Each combination consists of the three original colors and from five to nine others depending upon the location of the selector on the chart.



To produce additional eight-color to twelve-color combinations is simply a matter of building up in this way all of the three-color combinations produced with the First Method of using the selector.

Two-Color Combinations

When the First Method of using the selector is followed, it will be observed that a number of two-color combinations are also obtainable due to the fact that sometimes one opening goes off the chart and is therefore left blank. These two-color combinations may be built up in the same way as the three-color combinations. In many cases, when the selector is shifted half a color up or down, or to the right or left, half of the blank opening will come back on the chart uncovering an additional color.

Very Light Tints in Row E

At the bottom of the chart, detached from the rest of the colors, there is a narrow band (Row E) of extremely light tints which do not show up when the selector is used. Each of these eleven tints is a suggestion for a ceiling color to be used when any color in its particular column is selected for the wall. The same tint may also be used for the woodwork in cases where the effect of white woodwork is desired. Moreover, each of these light tints offers a suggestion for a body or a trim color to be used on exteriors with any of the other colors in its column.

Suppose that a light orange-yellow similar to B-4 is decided upon as a possible body color. By turning the selector to Position No. 1 and placing Opening Y over our key color, B-4, we find that Opening Z reveals a dark green, D-7, which is suitable for a roof or a sash color. White or the very light tint, E-4, might be used for the trim. Sliding the selector half a color to the right (Third Method) gives in Opening Y a light yellow, B-5, which could also be used as a trim color and in Opening Z a dark green-blue, D-8, which might be used for the shutters. Moving the selector down adds three more colors. The chocolate brown, D-1, in Opening X could be used in place of the dark green, D-7, for the roof or it might be used for the brick foundation. The two additional colors (C-4 and C-5) in Opening Y offer further suggestions for a trim color.

It will be found that the colors in Rows C and D are those generally used for exterior decoration. Any color in Row D with the color directly above it in Row C makes a good body and trim combination.

Why the Harmonies Show Up

NEARLY everyone who sees the selector produce color scheme after color scheme is curious to know why the harmonies inevitably show up thru the openings in the selector. If you are interested in knowing the reason, read this chapter. Otherwise skip it, for it is not necessary to a knowledge of how to use the Dutch Boy Color Chart and the selector.

It is perfectly obvious, of course, that a systematic and scientific arrangement of the colors on the chart and of the openings in the selector makes it possible to produce the combinations. But what system is followed? And why can we be sure that the color schemes are harmonious?

The System Employed

The system followed is the one employed in the Taylor System of Color Harmony and is recognized by color authorities as being absolutely sound. The Taylor System was worked out, after years of research and study, by Henry Fitch Taylor, a former president of the American Painters' and Sculptors' Association. It has as its foundation the six so-called normal spectral colors and six intermediate colors arranged in their natural order, that is, in the order of their appearance in the spectrum.

The normal spectral colors are red, orange, yellow, green, blue and violet, commonly referred to as the primary and secondary colors. The six intermediate colors are red-orange, orange-yellow, yellow-green, green-blue, blue-violet and violet-red, each of which contains two of the normal spectral colors as indicated by its name.

In the spectrum, the intermediate colors appear respectively between the two normal spectral colors composing them, except violet-red which is last under violet. In other words, the order in the spectrum is red at top, then red-orange, orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, blue-violet, violet and finally violet-red.

What is the Spectrum?

Perhaps it should be explained that the spectrum is the color image made when a ray of sunlight is separated into its component colors by passing it thru a prism, or three-sided bar of glass.

The spectrum contains practically all the colors which are found in nature down to the most delicate tint. More than a thousand different tints have been counted. All of them are gradations of the six normal spectral colors named and of intermediate colors formed where these normal spectral colors come together.

Raindrops separate the rays of the sun in identically the same way as does a prism. The result is the spectrum which we call the rainbow. Both the prismatic spectrum and the rainbow are made up of the same colors always arranged in the same order.

Arrangement of Colors on Chart

The six normal spectral colors and their intermediates (as near as they can be reproduced with paint) are altogether too brilliant to permit of using them to any extent for decorative purposes, without modification. For this reason, the full-strength colors are not used on the Dutch Boy Color Chart but modifications of them.

Each row of colors on the chart has in it, modified as explained below, all of the normal spectral colors and also the intermediates with the exception of the last one—violet-red—which was omitted because it is never used by the decorator-painter. As a matter of fact, none of the colors in the violet group is ever used by the decorator-painter and the blue-violets and violets shown on the chart are really blue-grays on the violet order.

The eleven colors in each row are arranged in their natural order, namely, red, red-orange, orange, orange-yellow, yellow, yellow-green, green, green-blue, blue, blue-violet and violet. Those in Row A are the spectral colors modified slightly by the addition of white. Those in Row B are the spectral colors further lightened. Those in Row C are the spectral colors grayed by the addition of a small quantity of white and black. Those in Row D are the spectral colors considerably darkened by the addition chiefly of black. Those in Row E are the spectral colors so greatly modified as to appear almost white.

As the colors are arranged in the same order in each of the five rows, it will be seen that each of the eleven columns contains five modifications of a different spectral color. The first column, for example, has in it five gradations of red, the second column five variations of red-orange, and so on, making fifty-five tints and shades all told, every one of which is derived from one or two of the

normal spectral colors (primary and secondary colors), and black or white or both.

Most of the colors that the painter uses are shown on the Dutch Boy Color Chart. True he has hundreds of tints and shades at his disposal but nearly every one of them will be found to be one of the colors on the chart either lightened by the addition of white or darkened by the addition of black or by intermixture with another color.

Spacing of Openings

It happens that the colors as they appear in the spectrum, and therefore also on the chart, are so arranged that those which form harmonious combinations when used together are found at regular numerical intervals. The openings in the selector are cut to correspond with these intervals thus making it possible to produce the combinations automatically.

Why the Schemes are Harmonious

Simply expressed, a harmonious combination is nothing more or less than two or more colors which, when associated, look well to the person of educated taste.

Three ways of producing harmonious combinations are the following: (1) Using certain contrasting colors, that is, those which are greatly different in hue, such as red and green, or yellow and blue; (2) Using tints and shades of one color, such as light yellow and dark yellow; (3) Using related colors such as green-blue, blue and blue-violet which contain some hue in common.

The selector employs all three ways of combining colors into harmonies. When the selector is placed on the chart so that one color shows in each opening (First Method) the colors in Opening X and Opening Z are always contrasting colors while the color in Opening Y is related to both or it is related to one and contrasts with the other.

When the selector is moved up or down half a color (Second Method) tints or shades of the three original colors are added. When the selector is shifted half a color to the right or left (Third Method) related colors are added. When the two movements are combined (Fourth Method) tints and shades, as well as related colors, are added.

The Primary Triad

It has been observed that the most pleasing combinations are those in which all three primary colors are present and so proportioned that there is neither an excess of red and yellow which are warm colors nor of blue which is a cold color. In other words, there should be a balance of cold and warmth.

Every combination produced by using the selector on the Dutch Boy Color Chart, except some of the two-color combinations, has in it this primary triad. There is always some red in one of the openings, some yellow in another and some blue in the third, the proportion of each being regulated by the staggered arrangement of the openings thus insuring the proper balance in all combinations.

Selecting a Wall Color

IN USING the Dutch Boy Color Chart and the selector to work out an interior scheme which brings the color of the furnishings and the color of the walls, woodwork and ceiling into harmony, there is always the choice of several tints for the walls. Before making a selection, it is well to consider first which tint is most appropriate for the particular room being decorated. Is it a living room, a dining room or a sleeping room? Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall color which is most suitable.

LIVING ROOM: The living room is the place of family intercourse and rest. Friends and callers are entertained and made happy here. It should be comfortable and express refinement. Tans, medium brown, warm grays, old blue, gray green, blue green and other soft colors are excellent for living rooms.

DINING ROOM: This room exists not alone for the purpose of stoking the human furnace with fuel. The daily meals are made a pleasant function if china and linen and conversation are agreeable. So, too, may proper decoration add to or mar the hours spent here. Soft old blue, dull orange, gray greens, dark tans and rich browns are suitable for the walls if the dining room is not too dark.

HALL: Guests are welcomed in the hall. It should be inviting and suggest hospitality. In general, the color should be close to that of the living room.

BEDROOMS: Bedrooms are for rest and sleep. Everything about them should make for tranquility. Quiet colors should prevail. As bedrooms are shut off from each other, each room may be considered independently. Creams, soft yellows, delicate blues, and light grays are restful colors and appropriate for bedrooms.

KITCHEN: The kitchen should be bright, cheerful and clean-looking. An all-white kitchen is preferred by many but a color just off the white, such as cream, is more satisfactory. It is less glaring and stays clean-looking longer. Light grays, greens and yellows may also be used to good advantage.

BATHROOM: The bathroom is shut off from the rest of the house. It may be treated as a separate unit but preferably in light tints to give an atmosphere of cleanliness. Ivory, creams, light grays and buff are suitable.

How Color Affects Rooms

The color on the walls of a room has an influence on its apparent size, lightness and warmth. Colors can be used to make a room appear smaller or larger, lighter or darker, and cooler or warmer.

Influence on Size of Room

Light colors on the walls make small rooms appear larger. The light and grayed colors in Rows B and C on the Dutch Boy Color Chart are good for use on the walls of a small room. Light blues and greens, or colors tinged with blue or green, are particularly good for the reason that these two colors have a tendency to make surfaces appear more distant than they are actually.

Dark colors on the walls make rooms look smaller. The use of comparatively strong colors on the walls, such as those in Row A, will go a long way toward decreasing the apparent size of a large room and therefore making it more hospitable.

If the ceiling of a room is high, it should be tinted a darker color than ordinarily in order to bring it down apparently and make it appear lower. This may be accomplished by using a color only a little lighter than the wall color.

It is often a good plan in long narrow rooms, or where the ceiling is unusually high, to bring the ceiling color down two or three feet below the ceiling cove, covering with a wide molding the line where the wall and ceiling colors meet. A treatment of this kind tends to reduce the height of walls and also has a tendency to bring the ends of the room closer together.

Influence on Lightness of Room

Dark rooms may be made to appear lighter by the use of light colors on the walls. Light gray, buff, cream and ivory are good in dark rooms, as well as in small rooms, but yellow is the best color for this purpose. Yellow reflects more white light than any other hue of equal strength. In extremely dark rooms, where artificial illumination has to be resorted to in the daytime, yellow will be found the most economical color to use.

Glaring and unshaded rooms are made much more restful and cheerful by the use on the walls of green or blue or colors on the green or blue order. Greens and blues absorb more light than they

reflect. Of course, in the very light tints, where a substantial amount of white has been used, this characteristic is not so pronounced. The stronger the natural light of a room, the deeper may be the green or blue employed.

Influence on Warmth of Room

The Dutch Boy Color Chart is divided into warm colors and cool colors. It will be noted that red and yellow are warm colors as are all mixtures which contain both or either. We speak of warm yellow sunshine or red-hot metal. Wherever these colors are used, they give a feeling of warmth. This is true in varying degrees also of all modifications of red and yellow ranging from the palest straw tint down thru orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

In rooms with bleak northern exposures, warm colors may be used to give the effect of warmth and cheer. In cooler climates, where the winters are long and severe, warm colors used on the walls will make pleasanter and more cheerful homes.

The range of colors from green thru violet on the Dutch Boy Color Chart are cool colors. Blue is the coolest. Green-blue and blue-violet are the next coolest. Green and violet are less cool than green-blue and blue-violet. When the cool colors are used on the walls of rooms, they give a feeling of coolness. They are also restful and refreshing colors and should be used in sunny rooms and on the walls of homes or buildings in hot climates.

What Color for the Woodwork?

Not a few people are of the belief that white is the only correct treatment for woodwork in houses of the Colonial type. This is a fallacy. Grays, greens, yellowish brown and other colors were commonly employed in the old houses.

Many beautiful effects may be obtained by painting the woodwork a contrasting color to the walls. If the walls are a very light color the woodwork may be carried out in a contrasting grayed color, or vice versa. For example, pale green walls are delightful with cream or grayed violet woodwork while deep ivory walls are exceedingly attractive with woodwork in robin's egg blue.

If the woodwork is to be dark, it is customary to finish it in natural wood or to stain it. Dark-stained woodwork looks well with walls in a grayed tint of the same color. For example, red-brown

woodwork is effective with cream walls and dark green woodwork with grayed green walls. The grayed colors and the dark colors in Rows C and D on the Dutch Boy Color Chart offer many interesting suggestions for painting walls and woodwork in two tones of the same color.

In very small rooms, it is often advisable to treat the woodwork in the same color as the walls or just a shade or two darker.

Choosing the Ceiling Color

Ceilings should always be of a lighter color than the walls except in the case of very high ones when a comparatively dark contrasting color is sometimes permissible. It is a mistake to make ceilings white. A white ceiling with colored walls is like a house without a roof. It does not hold the walls in their proper place as it has no color value and consequently gives the room an unfinished appearance. One's eye comes to an abrupt stop when the ceiling cove is reached and the impression is that of four walls standing alone without the necessary structure to hold them in place. A very slight tinge of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration, for the ceiling is indeed a very important part of the structure of a room and its decoration should not be less carefully worked out than that of the other surfaces.

The band of very light tints (Row E) at the bottom of the Dutch Boy Color Chart gives a good idea of the proper relation in value between tinted walls and a tinted ceiling. If the wall color is light, a good rule for mixing a ceiling color is to use one part of wall color to four parts of white. If a medium color is selected for the walls, it is better to take one part of wall color to eight parts of white.

Treating a Floor as a Unit

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by wide openings, there should be a fairly close relation between the various color schemes so as to tie them together. It is not necessary to use the selfsame tint or shade on the walls of all the rooms but it is often a good plan to use the same color thruout, relying upon tints and shades of that color to relieve the monotony. The tints and shades

in any column on the Dutch Boy Color Chart may be used together successfully to produce a unity of effect. Another way to secure unity is to use any four colors which appear in the same opening when the selector is placed on the Dutch Boy Color Chart according to the Fourth Method.

If the openings between rooms are single doors, greater freedom is permissible but it is always best to avoid violent contrasts. Keep the colors subdued.

Distribution of Color

The most pleasing effects are obtained in a room by having the lightest color on the ceiling, a darker color on the walls and the darkest color on the floor. If there is a dado, it should be darker than the wall and lighter than the floor.

This follows out in general what we see out-of-doors. The sky is lightest, a darker blue appears at the horizon, darker foliage and vines appear in the foreground and the darkest colors are the shadows on the ground.

Selecting Exterior Colors

THE size and shape of a house, its natural surroundings, and the neighboring buildings are factors to be considered before the colors for the exterior are chosen. A color combination may of itself be harmonious and still not be exactly the right choice for a particular style of house under certain conditions.

It is generally a good plan to use light colors on small houses. Light colors make them appear larger. When a small house is surrounded by trees, it needs to be painted in light colors, such as ivory, yellow and golden yellow to provide a contrast; otherwise it will not make any showing at all, due to shadows thrown on it. If the foliage is not dense, light green or grays offer a further suggestion.

Dark colors are at times just as desirable as light colors for large houses, altho nothing is handsomer than a generous-sized, well-proportioned dwelling painted in white, Colonial yellow or other light colors. Just as light colors make a house appear larger, so dark colors make a house appear smaller. When a large house is surrounded by dense foliage which throws it into shadow, warm grays and tans provide a better contrast than very dark colors.

Tall, narrow houses look shorter and more in proportion when painted a light color with a dark contrasting trim. A two-color body treatment or split combination for the tall narrow house is also good. It must be remembered, however, that light colors and dark colors are greatly accentuated when used together. Therefore the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help to bring the two body colors together.

A dark colored roof tends to lessen the apparent height of a house.

A large house on a small plot is best painted in unobtrusive colors. Grayed blues or grayed greens show off such a house to good advantage.

A small house on a large lot and surrounded by foliage shows to excellent advantage when painted in warm colors. Such colors have a tendency to make it look larger and more conspicuous. Yellow, orange-yellow, buff and ivory are good selections here.

Guide for Selecting Body Colors of Houses Surrounded by Foliage

		COLOR	
Small house	- - - - -	Warm	Light
Large house	- - - - -	Warm	Medium light
Tall, narrow house	- - - - -	Warm	Upper portion medium light; Lower portion light
Low, rambling house	- - - - -	Warm	Medium light; light roof
Small house on large plot	- - - - -	Warm	Light
Large house on small plot	- - - - -	Warm	Medium light
Small house in prominent position	- - - - -	Warm	Dark
Large house in prominent position	- - - - -	Warm	Medium light

Not Surrounded by Foliage

Small house	- - - - -	Cool	Light
Large house	- - - - -	Cool	Medium light
Tall, narrow house	- - - - -	Cool	Upper portion and roof medium; Lower portion medium light
Low, rambling house	- - - - -	Cool	Medium light; medium roof
Small house on large plot	- - - - -	Cool	Medium light
Large house on small plot	- - - - -	Warm	Dark
Small house in prominent position	- - - - -	Cool	Medium light
Large house in prominent position	- - - - -	Cool	Medium

Colors for Distinct Types

Custom has associated yellow or white with Colonial houses. It is possible, however, to use grays to good advantage on houses of this type or those closely resembling the Colonial.

The timber framing of houses built of cement and stucco, such as English half-timbered, Italian or Renaissance, etc., are usually painted a dark color so as to give a pleasing contrast. Roofs, if painted, may be treated in bright or dull red or green or the same color as the timbered construction.

It is a mistaken notion to think that bungalows look best in dark colors. Many pleasing effects, especially on bungalows built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of bungalows are nearly always painted or stained in strong, dark colors—venetian red and olive green for instance.

Relation to Neighboring Houses

Neighboring houses should be kept in mind in deciding upon a color scheme. The proper consideration of them may sometimes mean sacrificing a good color scheme already chosen but it will pay

in the end. It is better to discard a certain harmonious combination than to have it killed by others which are out of tune with it.

A house situated between two houses should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on the other. It will be found that a red, B-1, and a yellow, A-5, show thru Openings X and Y respectively when the First Method of using the selector is followed and it is placed upon the Dutch Boy Color Chart in Position No. 1. The color in Opening Z is a green-blue. The house in the middle should be painted some tint or shade of this harmonizing color.

If a house on one side is very dull and a house on the other is very bright, the middle house should combine both colors. Otherwise it will look very dull itself when viewed from the side of the bright house or very bright when viewed from the side of the dull house. It should present a transition between the two. For instance, one of the houses is painted a very dead gray and the other a bright orange-yellow. With the selector in Position No. 1 (First Method) and Opening Y on orange-yellow, A-4, it will be found that a soft grayed green, C-7, shows thru opening Z forming a harmonious combination. This soft grayed green will contain enough of the gray of the dull house to break the very abrupt contrast and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

Decorative Possibilities of Paint

EVERY one of the fifty-five colors shown on the Dutch Boy Color Chart, with the exception of D-1 which contains no white-lead, may be matched exactly by tinting pure white-lead paint. The proper formula for each color is given in the corresponding block on the page opposite the chart. Not only is it possible to match the colors exactly but each color may be modified to a limitless number of gradations, thus placing an endless variety of tints and shades at the disposal of the decorator.

Wholly aside from the unlimited number of tints and shades which may be obtained with white-lead paint, tinted to order, there is a charm and a distinction about an interior done with white-lead which no other decorative medium lends. By using flatting oil with the white-lead it is possible to secure a most beautiful, soft, restful finish. The finish is not absolutely flat, that is, not an unpleasant chalky dead flat but more the rich matt finish exhibited by an eggshell. The flatting oil also makes for the more rapid application of the paint and increases its washability—two decided advantages from the standpoint of economy.

There is no denying the charm of an interior in which the walls and woodwork are harmoniously decorated in one-tone effects. It must not be forgotten, however, that paint has many other decorative possibilities which are available when plain walls are for any reason not desired. Paint is perhaps the most flexible medium at the disposal of the decorator. Some of these possibilities are suggested below.

Finishes with Two Tones or More

A number of delightful finishes of two tones or more may be had with paint, each giving a characteristic effect. The aggregate forms a rich reservoir of decorative possibilities. The finishes range from a simple two-tone figured effect up to the most elaborate Tiffany finish.

Two-Tone Figured Finish

A new effect which is very striking exhibits a distinct figure in one color over another, either lighter or darker. This two-tone figured finish is extremely simple to produce and costs little if any

more than one-tone painting. The application consists simply of brushing a finishing coat of one color over a ground of another color and then rolling a wad of crumpled newspaper over the top coat while it is still wet.

The rolling operation lifts some of the finishing coat exposing certain areas of the ground coat. The result is an extremely attractive and novel patterned effect. The wall is not mottled in the way that light tamping or wiping with a wad of cloth or paper mottles it. Neither has it the exactness and regularity of the all-over design repeated by means of a stencil. The effect is something between the two. It suggests a repeated figure but the eye is soon lost in the complexity of the design and discovers that there is no repetition. In the figured treatment there is a suggestion of free-hand painting and there is a spontaneous beauty about it which at times, with certain combinations of colors, makes one think of autumn leaves flying in the wind.

Preparing the Surface

The preliminary work on any wall surface to receive the two-tone figured treatment is carried out in the usual manner. Surfaces which have never before been painted should be primed in accordance with standard practice. If the surface has been previously painted, it is ready for the first of the two coats of color.

Mixing and Applying Paint

An eggshell finish is recommended for both the ground coat and the finishing coat tho flat paint if made with flattening oil will give satisfactory results. A good formula for an eggshell ground coat is one based on 100 pounds white-lead, $1\frac{3}{4}$ gallons flattening oil and one quart linseed oil. If possible, use boiled linseed oil. If raw oil is used, add a gill of drier. The finishing coat will have to be thinner than the ground coat and should be mixed in the proportion of 100 pounds white-lead, $2\frac{3}{8}$ gallons flattening oil and one pint linseed oil. Brush on the ground coat in the usual way. When it is dry, apply the finishing coat and roll it as directed below.

Lifting Process

The lifting of the finishing coat to let the ground color show thru is a very simple operation, requiring little skill.

First apply the finishing coat to a strip of the surface about three to six feet wide. While the paint is still wet take a double sheet of newspaper, crumple it tightly into an elongated wad about one foot long and with both hands press the wad of paper against the wet paint at the top of the wall. Roll the paper downward, being careful to keep it pressed firmly to the painted wall to prevent slipping.

The idea of crumpling the paper into a wad instead of rolling it carefully is to make it present a broken and rough surface to the wall. As the wad is turned over and over those parts of the broken surface of the paper which come in contact with the fresh paint will lift some of it thus uncovering the ground color beneath.

Joining Strips

When the wad has been rolled for a distance of perhaps four feet, it may have absorbed a sufficient amount of paint to blur slightly the edges of the figures. If this is the case, recrumple the paper so it presents a dry surface and resume the rolling. Upon reaching the bottom of the wall, take a new piece of paper, crumple it as before and commence rolling again at the top of the wall sufficiently close to the paint already rolled so that the edge of the paper will overlap to the extent of an inch the design already uncovered. Repeat the rolling operation down the wall, recrumpling the paper as rapidly as it becomes covered with paint.

To roll up close to woodwork or moldings without getting paint on them, use clean paper at such points.

Retouching the Design

Any small spaces which are missed in rolling may be touched up by pressing them lightly with the crumpled paper while the paint is still wet. If the missed area is large re-roll that spot. If a blur should accidentally be made, spread a brushful of the finishing color over the spot and re-roll it.

Varying Size of Figures

The size of the figures in the design is determined by the kind of paper used in the rolling process. A newspaper, tightly crumpled, will be found most desirable in a majority of cases but other kinds of

paper may be used. The softer the paper the more paint will be lifted and the larger will be the pattern. The sharp edges of stiff paper will uncover smaller units and give sharper outlines.

Choosing the Colors

Innumerable interesting effects may be obtained with the figured treatment by using different combinations of colors. Pleasing combinations may be secured in the following three ways:

(1) Using Tints of the Same Color: If a light gray paint and a dark gray paint are applied one over the other and the top coat is rolled to let the undercoat show thru, a pattern will be readily distinguished because of the contrast between the colors. In the same way, with any color, very simple and artistic effects may be obtained by using a light tint for one coat and a dark shade of the same color for the other coat. Any light color from Rows B and C on the Dutch Boy Color Chart with the stronger color in the same column from row A may be used. The closer the two colors are in strength, the softer will be the effect. The greater the difference in strength between the colors the sharper will be the effect.

(2) Using Related Colors: Related colors are those which possess some hue in common. Yellow-green, green and green-blue are related, as each contains the element of green. In fact, any color on the Dutch Boy Color Chart, when used with the color either to the right or the left of it, forms a harmony of related colors. With green for the ground color, related colors such as yellow-green or green-blue may be used for the finishing coat. With a yellow ground, use orange or yellow-green. With a blue ground, use blue-green or blue-violet.

All related colors of equal strength are so nearly alike in hue that when used together they give too soft an effect to be appreciated at any distance. It is desirable, therefore, to alter the strength of related colors to give a greater contrast. This may be done simply by weakening one color or strengthening the other. In some cases it may be found necessary to change both colors. With two related colors such as yellow and yellow-green, for example, it would be well to add sufficient white to the yellow to change it to a cream color and to add a little more green to the yellow-green to strengthen it.

(3) Using Contrasting Colors: Contrasting colors are those which show a great color difference. Orange and blue are contrasting colors. When one is used for the ground and the other for the finishing coat, an exceptionally sharp, clean-cut effect is produced.

When the selector is used on the Dutch Boy Color Chart according to the First Method the colors which show up in Openings X and Z are always contrasting colors. The greatest degree of contrast will be secured by using together the following colors from Row A:

A-1 Red	with A- 8 Blue-green
A-3 Orange	with A- 9 Blue
A-5 Yellow	with A-10 Blue-violet
A-6 Yellow-green	with A-11 Violet

To obtain a greater contrast between any two contrasting colors, it is simply necessary to change the strength of one or the other.

Selecting Color Combinations

In general practice approximately one-third of the finishing coat is lifted in the rolling process and two-thirds remain. Consequently the final coat determines the dominant color. If a tan is applied over a ground of pale cream a scheme results which is very appropriate for a hall or a library. On reversing the treatment, that is, using cream for the finishing coat and tan for the ground, a much lighter effect is obtained and one which is suitable for a bedroom.

An interesting effect may be obtained by using one combination for the lower part of the walls of a room and then reversing the combination above the molding. In a dining room having a plate rail, the darker color may be used for the finishing coat below the rail with the lighter color for the ground. The colors may then be reversed for the wall surface above the rail giving a light effect and the entire scheme will be in harmony.

All of the combinations suggested under "Two-Tone Mottled Effects" may also be used for the two-tone figured finish.

Redecorating Walls

When it comes to redecorating over the figured finish, one coat of paint properly selected will give a new color scheme which will have a three-tone effect. Simply apply the new coat of color over the old finishing coat and roll the new color with paper while the paint is wet.

Practical Advantages

There are practical as well as artistic advantages to be derived from the figured finish. Firecracks are difficult to distinguish in

this broken type of treatment. Walls decorated in this way can be more satisfactorily washed than plain walls because careless streaking will not show up.

Two-Tone Mottled Effects

Beautiful two-tone effects of a different character may be obtained with almost as great ease as the figured treatment just described. These effects fall into a class sometimes called stippled work. While some of the work is true stippling, much of it is produced by methods not properly designated as stippling. For this reason, this entire class of effects might better be included under the more general term of mottled effects.

Stippling, strictly speaking, is the obtaining of light and shade gradations by means of dots. The dots or points of color are usually applied by striking the surface with brushes containing various colors and, as the adjacent colors are thus blended into each other, the mottled effect produced has come to be known as stippling. Two-tone stippling, therefore, is the blending together in this way of two colors but the term has been extended by some to include finishes of two tones produced by lifting some of the wet top coat by wiping, tamping or patting it with a sponge, a piece of fabric or a crumpled newspaper. The result is an all-over mottled effect but this sort of work is not true stippling.

It is common also to speak of stippling one-tone painted walls. The term in this case means striking the paint while wet with a stippling brush, giving it a rough or pebbled texture which is more interesting than a smooth flat finish. Besides the stippling eliminates brush-marks. The modern flattening oil, however, has eliminated brush-marks to such an extent that stippling for this purpose is no longer so necessary.

In producing two-tone mottled effects by the lifting process, sufficient contrast should be provided between the two colors selected for the work. Two gradations of the same color may be used but the contrast between them should be sufficient to permit an effective play of color. Be sure that one gradation is at least one-third the strength of the other.

Either the darker or the lighter color may be used for the undercoat according to the result desired. In large rooms or upon large wall spaces which can stand a strong treatment, the most striking

decorative effects are obtained by using a light undercoat and a dark finishing coat. In small rooms, where more delicate effects are desirable, a dark undercoat with a lighter finishing coat is preferable.

A suite of offices decorated for a photographer shows a highly decorative and very successful use of two-tone mottling. The walls of the reception room, waiting room and business office first received several coats of coffee color. A metallic bronze paint was then applied and tamped with a crumpled newspaper. The effect was that of old burnished leather. Only by feeling the walls was it possible to tell that the paint was not fabric.

In the foyer of a large apartment house, a golden brown was applied over an ivory ground. The brown top coat while still wet was then patted all over with a piece of soft muslin.

A soft and attractive treatment for a bedroom is a light gray undercoat and a lavender finishing coat which has been mottled with a sponge.

Any number of fresh, new and distinctive mottled combinations may be worked out with the Dutch Boy Color Chart. As long as the two colors selected are harmonious and there is a contrast between them, there need be no misgivings as to the final result.

Two-Tone Glaze

As the painter uses the term, a glaze is a very thin liquid, slightly tinted with a semi-transparent pigment such as a lake color, which is applied to a painted surface in order to add depth of tone. The liquid is usually a very thin varnish. Our Dutch Boy flattening oil is an excellent glazing liquid.

With two-tone glaze some very pleasing effects may be obtained on walls and woodwork. A coat of paint, the color of which should always predominate over the glaze tint, is applied first and allowed to dry. A contrasting glaze color is then brushed on and wiped off with a cloth while the paint is still wet. A sufficient amount of the color pigment remains in the crevices of the woodwork or wall to produce an interesting antique effect. A gray tinted glaze over bright colored woodwork is a happy choice. The rich effect of old gilded leather may be obtained by using a brown glaze over orange on the walls.

Tiffany Finish

A blending of various colors, sometimes called Tiffany finish, gives to walls a beautiful mottled effect, as if light were shining on them thru stained glass windows. Tiffany finish is especially

appropriate for libraries, assembly rooms, hotels, schools, churches, banks, and offices, and may be used to good effect in homes where the rooms are large. The colors should be kept soft and unobtrusive. The treatment is applicable either on plain plastered walls or on walls covered with any kind of fabric or on any of the composition boards used as substitutes for plaster.

To produce Tiffany finish, paint the walls in the usual way, applying three coats—a priming coat, a second coat and a third coat. Tint the last two coats to an ivory color by mixing with each 100 pounds of white-lead, 12 ounces of raw sienna, 7 ounces of medium chrome yellow and $\frac{1}{4}$ ounce of lampblack. Tamp the third coat with a ball of cheesecloth.

The finishing coat consists of semi-transparent colors, called glazing or lake colors, which require only thinning with flattening oil, or a very thin varnish. If only one glazing color is to be used, cover the walls with it and, while the color is still wet, wipe it away in spots, letting the ivory ground show thru more in some places than in others. After wiping in the high-lights, pat the edges with a ball of cheesecloth until the blending is satisfactory. Then stipple all over with a stippling brush. If several glazing colors are to be used, the process is similar except that each color must be prepared in a separate can and applied in patches with its own brush.

Frequently the finish is made darkest at the baseboard, gradually lightening all the way up the walls. Sometimes the color is put on in horizontal bands and then blended. Some good combinations are blue and orange, blue and brown, green, red and yellow, light blue and white, bronze and copper.

A somewhat different method is to paint upon the ivory ground patches of opaque color, such as Venetian red, chrome yellow, or Chinese blue, depending upon the color desired, then blending those colors in the way already described, and finally applying over all a coat of glazing color, such as burnt sienna. The glazing coat is then thoroly stippled. How the colors are applied is less important than the selection of them and the skill used in blending them.

Striping Woodwork

One of the simplest ways of adding to the individuality of a room is to outline the picture molding, baseboard, door and window trim with a narrow painted stripe in a contrasting color. Narrow mold-

ings in the trim and in the panelings of the doors may be followed. The narrow contrasting line serves to hold the structure of the room together and breaks the usually monotonous surfaces of the doors into interesting areas. The stripe should vary from one-quarter to one-half an inch in width according to the size of the room or the width of the trim.

The Dutch Boy Color Chart may be used to good advantage in deciding upon the proper colored stripe to use. If the woodwork is a medium tone, a color selected from Row D will show up well. If the woodwork is dark, a color from Row B will provide a contrast. If the woodwork is light, either a color from Row A or D may be used effectively.

When light cretonnes are selected for hangings, a light stripe echoing one of the colors in the pattern is effective. Where dark hangings and furnishings are used, the stripe is better in a dark harmonizing color. Black stripes give a smart appearance to a room with pale yellow or gray woodwork.

A wainscoting three or four feet from the floor is often an awkward problem in the room. If this wainscoting is paneled an interesting treatment can be obtained by outlining the narrow moldings in these panels with a contrasting color.

Paneling

Unless a room is fairly large, the mere use of paneling for its own sake is likely to add greatly to the expense of finishing the walls without adding, if it does not detract, from the general effect. Small rooms, where the furniture is of an informal nature, are better not paneled.

Panels may be treated in many ways. Usually the surrounding surface is kept a little lighter than the panels themselves and the moldings. Interesting two-tone figured or mottled effects may be used in the panels. Often the moldings are painted a contrasting color or striped with a narrow line of a contrasting color. This is most effective for long narrow rooms or long halls.

Rooms in which wallboard is used lend themselves to effective treatments with the paneling effect. The moldings used to cover up the seams in the board may be painted in a contrasting color. An interesting show-room in an office used wallboard to cover the mahogany partitions. The walls are painted grayed violet and the moldings are orange. Another effective scheme is a grayed-green wall with cherry-colored moldings.

be followed with an exceedingly narrow stripe, not more than a quarter to an eighth of an inch in width. The rungs of chairs can stand a slightly wider band.

Chairs with rush-bottom or cane seats are attractive with the seats painted in a contrasting color.

Wicker furniture can stand fairly wide bands of a contrasting color on the wide braided edge which forms the frame of the furniture. Such furniture in bright contrasting colors is particularly suitable for cottages, country houses and summer hotels.

The Dutch Boy Color Chart will be found helpful in working out combinations of contrasting colors for furniture.

Two-tone stippled effects are effective on furniture as well as on walls but in this case the colors selected should not form as strong a contrast as those used for large surfaces. Two tints or shades of the same color, such as buff and pale red-orange, brown and tan, or dark green and gray-green, give very distinctive two-tone effects on furniture.

Stenciling also may be put to excellent use. Very small designs should be selected and broken up into separate units for the center of drawers or doors. Pale soft tones should be selected for the painting of the design and the grayed tints used to fill in the unimportant parts.

A very large and successful furniture company with branches in several cities makes a specialty of buying up old discarded furniture and repainting it. Some of the most unusual and attractive furniture to be bought today comes from this company. Old golden oak and walnut pieces which have been discarded are made to appear more desirable than the new furniture with which people have replaced them.

The painting of furniture takes thought, some pains and a little ingenuity but it is inexpensive and exceedingly gratifying in results. The decorator who establishes a reputation for doing over old furniture will indeed soon find himself the possessor of a growing and lucrative business.

What Materials to Use

TO SEE that a color scheme is carried out in a way which gives it the longest possible life is equally as important as selecting one which is harmonious and artistic. It goes without saying, therefore, that the materials to be used for the purpose deserve serious consideration.

A color scheme on the outside of a house is subjected to the severest kind of service. The paint is alternately drenched by rain and baked by the sun. It is shrunk by cold and stretched by heat. Not only must it be able to stand up under these trying conditions but it is called upon to protect from deterioration the surface which it decorates.

The test of time has made lead-and-oil paint the standard medium for serviceable and satisfactory exterior decoration. Lead-and-oil paint is composed of pure white-lead, pure linseed oil, turpentine and drier. It may be left white or it may be colored as desired. It forms a moisture-proof, elastic film which accommodates itself to temperature changes without cracking or scaling. Besides this it wears down so slowly and so evenly that not only are its wearing and protective qualities of the highest order but it leaves a perfect surface for repainting without the expense of scraping or burning the old paint off. From every standpoint—decoration, protection and economy—lead-and-oil paint is the logical choice for exterior painting. Any experienced painter will say that this is so.

A color scheme on interior walls and woodwork is not subjected to the same hard service as an exterior color scheme. Nevertheless the superior qualities of white-lead paint dictate its use also on the interior. What is wanted is a paint which will not mar the beauty of an interior color scheme by cracking and scaling and which may be easily cleaned. Such a paint is that made of pure white-lead and flatting oil which produces a beautiful, even, smooth, glossless finish that may be washed with ordinary soap and water without injury.

One of the surest ways of obtaining decorative materials which will do full justice to your color scheme selections and also insure their long life is to buy only products which bear the name of a responsible manufacturer. Our well-known Dutch Boy white-lead has been the decorator's stand-by for years and is guaranteed by the

famous Dutch Boy Painter trademark to be absolutely pure. We commend Dutch Boy white-lead to you as we do our Dutch Boy linseed oil and Dutch Boy flatting oil which you will find of equally high quality.

Glossary of Color Terms

A

ADVANCING COLORS: So called because they seem to come forward. The warm colors. Those containing red or yellow in the ascendancy. See Dutch Boy Color Chart for warm colors.

ANALOGOUS COLORS: Those in which the dominant hue is approximately the same, such as blue, greenish blue, yellowish blue, light blue, dark blue and grayish blue, in all of which blue dominates. The five tints and shades in any column on the Dutch Boy Color Chart are analogous colors.

B

BRILLIANCE: Brightness of a color. See "Luminosity".

C

COLOR: The visual sensation produced by the action of light rays on the retina of the eye.

COLOR COMBINATION: Two or more colors associated in a design, in the decoration of a room, etc.

COLOR HARMONY: The pleasing effect of unity produced when two or more colors are properly associated.

COLOR SCHEME: See "Color Combination".

COMPLEMENTARY COLORS: A color and its after-image. To see the complement of a color, stare fixedly for about three minutes at a round spot on white paper of the color, then slip a piece of white paper over the color, and its complement or after-image will appear on the paper.

A color and its complement show the greatest color difference. The principal complementary colors are:

Red	and	Blue-green
Orange	and	Blue
Yellow	and	Blue-violet
Yellow-green	and	Violet
Green	and	Red-violet

CONTRASTING COLORS: Those showing considerable difference in hue. The complementary colors provide the greatest contrast.

Colors appearing in end openings when selector is used on Dutch Boy Color Chart are contrasting colors.

COOL COLORS: Those containing blue in the ascendancy. Blue is the coolest color. See Dutch Boy Color Chart for cool colors.

D

DOMINANT COLOR: The color which stands out sufficiently in a scheme to force itself singly on the attention.

DOMINANT HUE: The hue which stands out most prominently in a color. See "Hue".

H

HARMONY OF ANALOGY: An agreeable combination of colors in each of which the same basic hue is dominant. See "Analogous Colors".

HARMONY OF CONTRAST: An agreeable combination of colors of great dissimilarity. See "Contrasting Colors".

HARMONY OF SEQUENCE: An agreeable combination of related colors. See "Related Colors".

HUE: That characteristic which distinguishes one color from another such as red from blue, or green from yellow. See "Dominant Hue".

I

INTENSITY: See "Purity"

L

LUMINOSITY: Amount of white light reflected with the hue. The more white light a color sends to the eye, the more luminous or brilliant it is and the higher its value.

N

NEUTRAL: A gray in which no hue predominates.

NEUTRAL COLORS: Those grayed by intermixture.

P

PRIMARY COLORS: Those from which all other colors can be made. Red, yellow and blue are commonly understood to be the primary colors.

PRISMATIC COLORS: See "Spectral Colors".

PURITY: The purest colors are those whose hues are modified to the least degree. The purity of a color is lessened as any other color, or white or black, is added to it. In other words, its strength or intensity is reduced.

R

RECEDING COLORS: So called because they seem to retire or recede from the eye. The cool colors. Those containing blue in the ascendancy. See Dutch Boy Color Chart for cool colors.

RELATED COLORS: Those containing a hue in common such as red and red-orange. The colors in any column and those in the columns on either side of it on the Dutch Boy Color Chart are related colors.

S

SECONDARY COLORS: Those derived by mixing together any two primary colors. Orange, green and violet are commonly understood to be the secondary colors.

SHADE: A color darkened by the addition of black.

SPECTRAL COLORS: Those which are seen when a ray of sunlight is passed thru a prism or three-sided bar of glass. The rainbow is composed of the spectral colors, being sunlight separated into its component colors by raindrops which serve as a prism. The most prominent spectral colors are red, orange, yellow, blue, green and violet.

STRENGTH: See "Purity".

T

TINT: A color lightened by the addition of white.

TONE: That modification which indicates a change from one color into another, such as green into yellowish green which is green of a yellow tone.

V

VALUE: Same as "Brilliance".

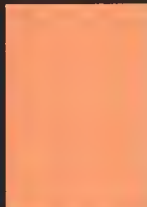
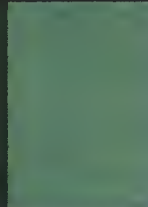
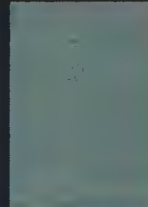
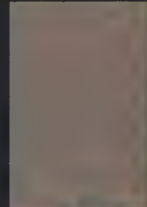
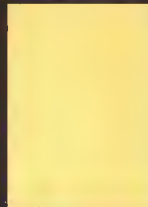
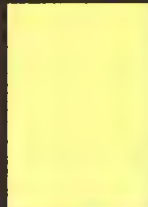
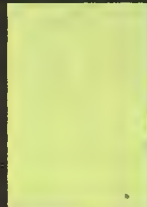
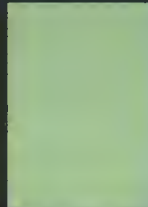
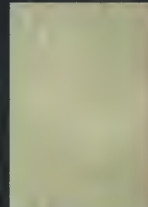
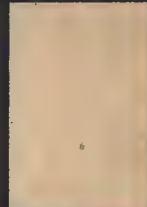
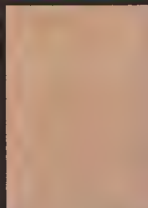
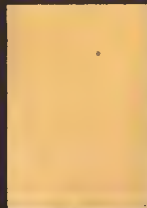
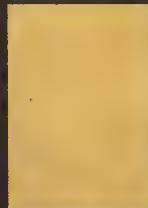
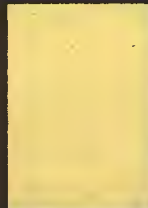
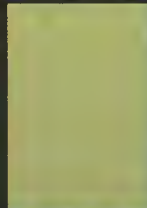
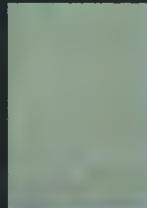
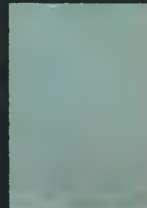
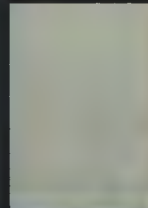
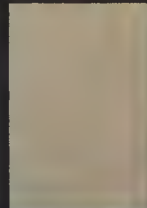
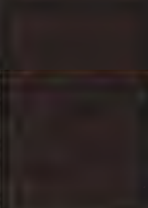
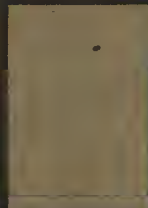
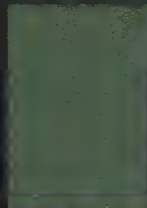
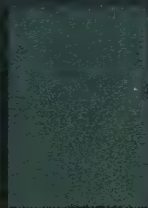
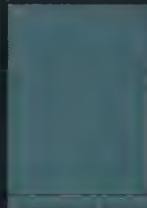
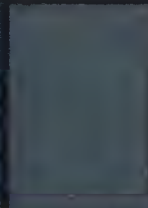
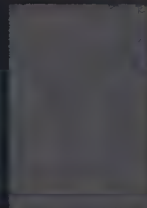
W

WARM COLORS: Those containing red or yellow in the ascendancy. Red is the warmest color. See Dutch Boy Color Chart for warm colors.

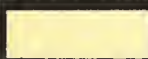
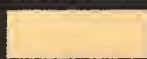
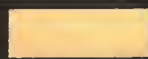
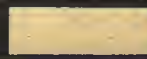
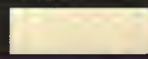
THE DUTCH BOY COLOR CHART

For use with Automatic Color-Scheme Selector

COLUMN 1 COLUMN 2 COLUMN 3 COLUMN 4 COLUMN 5 COLUMN 6 COLUMN 7 COLUMN 8 COLUMN 9 COLUMN 10 COLUMN 11

	WARM COLORS					COOL COLORS					
ROW A											
ROW B											
ROW C											
ROW D											

ROW E

										
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COLUMN 1 COLUMN 2 COLUMN 3 COLUMN 4 COLUMN 5 COLUMN 6 COLUMN 7 COLUMN 8 COLUMN 9 COLUMN 10 COLUMN 11

Formulas for Colors on Dutch Boy Color Chart

(Based on Tinting 100 Pounds Dutch Boy White-Lead)

	COLUMN 1	COLUMN 2	COLUMN 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8	COLUMN 9	COLUMN 10	COLUMN 11
ROW A	1 ½ lbs. Venetian Red	1 lb. Venetian Red 2 lbs. Medium Chrome Yellow	4 ¼ lbs. Medium Chrome Yellow ¾ lbs. Venetian Red	2 ¼ lbs. Medium Chrome Yellow	4 lbs. Lemon Chrome Yellow 2 lbs. Medium Chrome Yellow ½ oz. Lampblack	3 ½ lbs. Medium Chrome Green 2 ½ lbs. Lemon Chrome Yellow	5 ¾ lbs. Medium Chrome Green 3 oz. Chinese Blue	5 ½ oz. Chinese Blue 5 oz. Lemon Chrome Yellow	1 oz. Lemon Chrome Yellow 5 oz. Chinese Blue	4 ½ oz. Chinese Blue 3 ½ oz. Lampblack	15 ½ oz. Venetian Red 2 ½ lbs. Ultramarine Blue
ROW B	6 ½ oz. Venetian Red	4 oz. Venetian Red 8 ¼ oz. Medium Chrome Yellow	11 ¼ oz. Medium Chrome Yellow 1 ½ oz. Venetian Red	¾ lbs. Medium Chrome Yellow	9 ½ oz. Lemon Chrome Yellow 7 ½ oz. Lemon Chrome Yellow	5 ½ oz. Medium Chrome Green 7 ½ oz. Lemon Chrome Yellow	2 ¾ oz. Chinese Blue 8 oz. Lemon Chrome Yellow	2 oz. Chinese Blue 10 oz. Medium Chrome Green	1 oz. Lemon Chrome Yellow 2 ½ oz. Chinese Blue	1 oz. Chinese Blue ¾ oz. Lampblack	2 ½ oz. Venetian Red 5 ¾ oz. Ultramarine Blue
ROW C	8 oz. Venetian Red 3 oz. Medium Chrome Yellow 1 ½ oz. Lampblack	3 ½ oz. Venetian Red ¾ oz. Lampblack 8 ¼ oz. Medium Chrome Yellow	7 ½ oz. Medium Chrome Yellow 1 ¾ oz. Venetian Red ½ oz. Lampblack	1 ¼ lbs. Medium Chrome Yellow ¾ oz. Lampblack 7 ½ oz. Lemon Chrome Yellow	¾ lbs. Lemon Chrome Yellow ½ oz. Lampblack	1 lb. Lemon Chrome Yellow 5 ½ oz. Medium Chrome Green 1 oz. Lampblack	1 ½ lbs. Medium Chrome Green ¾ oz. Lampblack	1 ¾ oz. Chinese Blue 1 lb. Medium Chrome Green 11 ½ oz. Lampblack	1 ¾ oz. Chinese Blue 1 ¼ oz. Lampblack	½ oz. Chinese Blue 1 ¼ oz. Lampblack	2 ½ oz. Venetian Red 8 ½ oz. Ultramarine Blue ½ oz. Lampblack
ROW D	10 lbs. Venetian Red 1 lb. Lampblack (No white-lead).	5 ½ lbs. Venetian Red 9 ½ lbs. Indian Red 1 ½ oz. Lampblack	9 ½ lbs. Medium Chrome Yellow 7 lbs. Venetian Red 6 ½ oz. Lampblack	78 lbs. French Ochre 9 oz. Lampblack	14 lbs. French Ochre 1 oz. Chinese Blue 5 ½ oz. Lampblack	6 ¾ lbs. Medium Chrome Green 9 ½ oz. Lampblack 1 ¼ lbs. Lemon Chrome Yellow	5 lbs. Medium Chrome Green 11 oz. Lampblack 8 oz. Chinese Blue	2 ¾ lbs. Medium Chrome Green 1 ½ lbs. Chinese Blue 1 ½ oz. Lampblack	1 ¾ lbs. Chinese Blue 8 ½ oz. Medium Chrome Yellow 2 ½ oz. Lampblack	1 lb. Chinese Blue 13 ¾ oz. Lampblack	15 ½ oz. Chinese Blue 5 lbs. Indian Red 3 ¾ oz. Lampblack
ROW E	6 ¾ oz. French Ochre ½ oz. Venetian Red	½ oz. Venetian Red 1 ¾ oz. Medium Chrome Yellow	11 ¾ oz. Medium Chrome Yellow 1 ½ oz. French Ochre	1 ½ oz. Lemon Chrome Yellow 1 oz. Medium Chrome Yellow	2 ¼ oz. Lemon Chrome Yellow	1 ½ oz. Lemon Chrome Yellow ½ oz. Medium Chrome Green	5 oz. Medium Chrome Green 1 oz. Lemon Chrome Yellow	¾ oz. Chinese Blue 1 oz. Medium Chrome Green	1 ¾ oz. Medium Chrome Green	½ oz. Chinese Blue ½ oz. Lampblack	¾ oz. Indian Red
	COLUMN 1	COLUMN 2	COLUMN 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7	COLUMN 8	COLUMN 9	COLUMN 10	COLUMN 11

Note:—As colors-in-oil of different manufacturers vary in strength, all formulas must be considered only approximate.

THE DUTCH BOY COLOR CHART

For use with Automatic Color-Scheme Selector

Position No. 4

Specialty prepared for DUTCH BOY COLOR CHART of National Lead Co., by Taylor System of Color Harmony based on Taylor Color Harmony Keyboard. Patented 1919. All rights reserved.

Y



Y

X



Z



Position No. 3

THE DUTCH BOY COLOR CHART

For use with Automatic Color-Scheme Selector

AUTOMATIC COLOR-SCHEME SELECTOR

For use on DUTCH BOY Color Chart

Position No. 1

Λ



Y



X



Z

Position No. 2



